

ART HISTORY AND EDUCATION

The total number of participants in all aspects of our educational program increased only slightly from 136,255 in 1977 to 136,405 in 1978.

While the young people's program maintained its strength, the adult program expanded markedly. In response to the public's increased interest in lifelong learning, the department initiated a new adult course, several special programs, and didactic exhibitions designed to deepen the understanding of the visual arts and their relationship to the life of the community.

Young People's Programs:

Self-guided and staff-conducted classes during 1978 numbered 55,007 young people--an increase of 6.88% from 1977, when there were 51,467 participants. The increase can be explained in large part by the improvement in weather conditions which led to school trips remaining intact for the year. The enrollment in museum classes remained stable throughout the year, although summer classes declined slightly.

One continuing program involving about 1200 students was the East Cleveland Project, which can be called a survivor in the world of federal grants. Under the guidance of James A. Birch and Susan Braham, the project initiated communications meetings with members of the East Cleveland Board of Education, concentrating on the development of a new curriculum which included an expanded, museum-based staff of instructors. This year also saw the maintenance of the old John Hay-Cathedral Latin drawing project, with Cathedral Latin remaining as the only participant. Another project--Third Sight Project--was initiated with the Cleveland Heights Board of Education, although reactions to it were generally negative.

Susan Braham continued to develop her Children's Guide to the Galleries under the sponsorship of the Martha Holden Jennings Foundation. The guide--concentrating on basic visual elements including line, color, and texture--will be available to students, teachers, and parents.

The Cleveland Board of Education continued its service within the Museum for half of the year. Instructors Alex Saulsberry and Roland Ruhrkraut from their staff served 5,205 students in 1978. Because of budgetary cuts in the Cleveland Public School System, both instructors

were removed from the Museum during the year, thereby terminating a program begun in 1916 which enabled Cleveland school staff members to teach in the Museum.

High School Programs:

During the spring term, Ronnie Zakon taught the second semester of the Advanced Placement course to forty-three area students. In the fall, once again with the support of a Martha Holden Jennings Foundation grant, forty-seven students began the Advanced Placement Art History program. Of these, three came from the Cleveland Public schools. Ten students received Jennings Scholarship aid.

Another program, now in its third year, was the Arts of China and Japan course taught by Marjorie Williams and offered for ten weeks in the fall. In contrast with the previous year, when there were twenty-seven students, there were fourteen students who represented private, public, and parochial schools.

In February, independent projects were continued. Regina High School's "Project Real" sent one student to the Museum who worked under the supervision of Sue Braham and Ronnie Zakon. Beaumont School also

sent one student to the Museum in the winter semester. During May, eight high school seniors worked on independent projects under the supervision of Ronnie Zakon. One student assisted in the East Cleveland Project, six students did gallery teaching at the elementary school level, and one student wrote a short paper on French Impressionism.

Joint Program with Case Western Reserve University Art Department:

Courses given by members of the curatorial staff:

Spring

ARTH 373/473	French Nineteenth-Century Art	G. P. Weisberg
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Fall

ARTH 395/495	Philosophy and Research Methods	
	of Art Historians	G. P. Weisberg/ CWRU Staff

The Art Museum Studies Program initiated in 1972 saw the completion of its second degree candidate: Linda Leach, working in the Oriental Department, completed her Ph. D. degree with a dissertation entitled "The Indian Miniatures in the Cleveland Museum Collection." The dissertation was a catalog of the collection.

The curator, working with members of the Case Western Reserve

University faculty, continued to teach in the Visual Arts and Museums course. Taught jointly with other Museum departments and CWRU faculty, the course provided study of varying aspects of museum work and training.

Other University Programs:

Under the supervision of the curator, three students from the Department of Art History of Case Western Reserve University assisted Lynette Rhodes of the Extensions Division in her research for the exhibition American Folk Art from the Traditional to the Naive. Enrolled as independent-study students in course ARTH 601 (Research), Janet Knowles and Barbara Ward participated in the preliminary research of gravestones, traditional motifs, pastry molds, and devotional images. Jill Sendor, assisting in the project without academic credit, contributed information on William V. Perry and other naive artists.

Continuing Education:

In 1978, 26 courses were offered to adults; total attendance was 7,963. The most popular courses again proved to be introductory in nature, such as "Photography, The First Hundred Years" and an "Introduction to Western Art: Renaissance through Modern." The popularity of the Saturday classes again demonstrated the significance of having lecture classes on the weekend.

For the fifth consecutive year, the museum offered a series of cultural and social events for the public on four Wednesday evenings in July. These Wednesday Evening Festivals drew a large and appreciative audience. Four lectures were offered in support of the summer exhibitions: Marianne Doezema spoke on the "Artist and the Studio"; Barbara Kathman lectured on "The Royal Hunter, Art of the Sasanian Empire"; Ellen Breitman talked on "Paul Klee"; and the curator spoke on the "Constantin Guys" exhibition. The art films on the theme of women artists also drew large audiences.

Several new programs for adults were initiated in 1978. An all-day public symposium was held in February on the Public Monument and Its Audience. A panel moderated by Adele Silver discussed issues raised by

reaction to public sculpture. Panelists included Edward Larrabee Barnes, architect; Hilton Kramer of The New York Times; Seth Taft, president of the Board of County Commissioners of Cuyahoga County; and Sherman E. Lee, director.

In conjunction with the Folk Traditions in Japanese Art exhibition, a special series of events was planned for adults on understanding the crafts of Japan through participation in studio workshops. Demonstrations in printmaking and papermaking were conducted. Sherman E. Lee lectured on Japanese Folk Art, and during September and October movies secured through the Japan Society and the Japan Foundation familiarized the public with Japan's cultural and artistic heritage.

The most important innovation of the year was the presentation of a new adult/college-level course, "The Visual Experience," in the fall. This presentation emphasized a visual introduction to the arts rather than the use of a historical format. Under the guidance of the curator and Helen O. Borowitz, two instructors--Ellen Breitman

and Marianne Doezema--developed and presented the course. Ten slide lectures, supplemented by a list of readings, focused on formal elements and their function in the expression of ideas or emotions that could be interpreted by a viewer. Museum objects and significant examples from around the world illustrated the lectures. Aimed at two audiences, the adult public and college students, the course concentrated on teaching "visual literacy"; attendance of adults averaged 210 throughout the 10 weeks. The second version of the course was offered to 34 local college students from regular undergraduate or continuing education programs. Four of these students earned academic credit through the institution in which they were enrolled.

Educational Exhibitions:

The Department continued to refine its thematic exhibitions in 1978. Three exhibitions were organized: one to examine important community issues, a second to develop an unusual artistic theme (the artist and the studio), and a third to supplement a major museum exhibition. Two of the three, the Public Monument and Its Audience and American Folk

Art From the Traditional to the Naive, were prepared for future use either in other community galleries (i.e., the Beck Center) or for circulation throughout the state and the Midwest. These exhibitions are reported on, in detail, in the Exhibitions Section of the annual report.

Education Publications:

Developed and published in conjunction with the departmental exhibitions noted above, three new books were added to the series of low-priced books about art, art history, and artistic expression-- Themes in Art. National distribution of these books was handled by Kent State University Press and, from the middle of the year, by Indiana University Press.

Films, Public Lectures, and Audio-visual Programs:

Edward B. Henning, Curator of Modern Art, again organized the adult film program. From January through May, A Potpourri of Films (from the 1960s and 1970s) continued. During July and August, eight Comedies, Musicals, and Musical Comedies were shown. In September, a

new series--The Contemporary German Film--opened, with nine programs presented through December.

Twenty-four public lectures were offered through the year and included: Anne Coffin Hanson, "Manet and the Modern Tradition"; June Hargrove, "Public Monuments in Cleveland"; Alistair Laing, "The Development of German Baroque Altars"; Martin Eidelberg, "Light from the East: Chinoiserie at the French Court"; Frances Buckland, "Eighteenth-century France at the Wallace Collection"; Homan K. Potterton, "Masterpieces by Reynolds and Gainsborough in the National Gallery, London"; Gerald Ackerman, "Gérôme, His Life and Art"; George Szabo, "The Table Fountain in The Cleveland Museum of Art and Other Fourteenth-Century Fountains"; and Richard Turner, "Who Invented the Mona Lisa?"

Seven lectures, including those by John Michael Vlach, David C. Driscoll, Robert Farris Thompson, and Rosalind Adele Walker Oni, were given in conjunction with the Afro-American Tradition in the Decorative Arts exhibition. Two lectures--those by Allen Wardwell and Ralph T. Coe--were given in conjunction with the Objects of Bright Pride,

Northwest Coast Indian Art exhibition. A special lecture was given by John Szarkowski when the Mirrors and Windows, American Photography Since 1960 exhibition opened at the museum in November.

Seven new audio-visual programs were developed by Fred Janesch under the guidance of Helen Borowitz and the curator. These included: A Storybook Quilt, The Afro-American Craft Heritage, and the Harriet Powers Quilt, all by Michael J. Lawrence; The Artist and the Studio in the 18th and 19th Centuries by Ronnie Zakon; Objects of Bright Pride by Gerald Karlovec; American Folk Art From the Traditional to the Naive by Lynette Rhodes; and Mirrors and Windows, American Photography Since 1960 by Michael J. Lawrence.

Extensions Division:

During 1978 the Extensions Division prepared for travel and installed one exhibition, The Public Monument and Its Audience, which opened in December in the Education Gallery. This exhibition as well as Repetition: Geometric Forms in Art and Selections from the History of the Poster were installed at the Kenneth C. Beck Center Gallery in Lakewood. Karamu

House received exhibits developed around the themes of Classical Art, City Views, and Geometric Forms in Art.

The portable modular unit traveled to selected community sites, including the Lorain Community College, Solon Branch Library, and the main Cleveland Heights Public Library. The themes of the exhibitions in the modular unit coincided with the Afro-American Tradition in the Decorative Arts and the Objects of Bright Pride, Northwest Coast Indian Art shows.

The Extensions collection was enriched by the addition of over 60 objects, either by gift or purchase, listed at the end of this report.

The curator served as chairman for the Realism and Naturalism in Europe session at the College Art Association meeting in New York in January; he lectured in January at the Utah Museum of Fine Arts on "Images of Women, French Printmakers in France"; later in the year he gave a

series of lectures at the University of California at Santa Barbara, the University of California at Riverside, and at the Getty Museum on "French Realism and Masters of Past Times." In the fall, as part of a two-month study trip in England and Scotland, he lectured at the National Gallery of Scotland, the University of Edinburgh, the University of Glasgow, and the University of St. Andrews on "Aspects of French Nineteenth-Century Realism." Another lecture on "François Bonvin and the Masters of Former Times" was given at the Courtauld Institute, University of London. In conjunction with this lecture tour, the curator conducted a seminar at the National Gallery of Scotland on "Problems in Museum Education, The Temporary Exhibition." He continued as Chief Reader in the Advanced Placement Program in Art History.

In the spring, Lori Gross resigned as part-time staff instructor; Joyce Sparbeck resigned as secretary in the fall; and Marlene Goldheimer joined the department as a secretary.

Gabriel P. Weisberg, Curator

GIFTS

78.1003 Ceremonial Robe, cotton, embroidered, ca. 1900, Russia

(Mr. and Mrs. Sol J. Jaffe);

78.1007-.1009 Study of a Model, 1916, and Hooded Woman, etchings,

Friedrich A. Von Kaulbach, German, 1850-1920; Marriage Scene, oil

on canvas, Van Veen, Dutch, late 18th-early 19th c. (Ruth Mulhauser

in memory of Marguerita Wurzburger);

78.1015-.1017 Panels, painting on porcelain, 1st half 19th c.,

China (Bequest of Carole E. Van Dame);

78.1018,a Sari and Blouse, silk and metallic, 20th c., East India,

Pakistan (Mrs. William H. Lowry);

78.1023 Geometrics 1 - Roller Coaster, Mexico City, cibachrome, 1978,

Robert Trostle, American, Cleveland (Joseph Erdelac);

78.1027-.1028 The Surprised Lovers and The Lover's Visit, water colors,

attributed to Pierre-Antoine Baudouin, French, 1723-1769 (Noah L. Butkin);

78.1029,a-g Sky I, screen print with collage, 1967, Joe Tilson,
English (Mr. and Mrs. Henry Steinberg);

78.1030-.1037 Small Bowl, red pottery, and Triangular Bowl, black
pottery, 20th c., North American Indian; Vase and two Covered Urns,
cloisonne enamel on brass, late 19th-early 20th c., China; Apple
with Leaves, jade, late 19th-early 20th c., China; Panel, embroidery
and painting on silk, early 19th c., China; Tunic, silk and metallic,
embroidered, late 19th-early 20th c., China (Mrs. Ruth Steiner Emrich);

78.1038 L'Age du Romantisme, lithograph, ca. 1890, Eugene Grasset,
French, 1841-1917 (Mr. and Mrs. Robert Shearer in memory of Moselle
Taylor Meals);

78.1039 Le Gamin de Paris aux Tuileries, lithograph, 1848, Honore
Daumier, French, 1808-1879 (A. Beverly Barksdale);

78.1042,a-.1043 Shoes for a Man, leather, ca. 1950, Morocco; Hooded
Cloak, handwoven wool, ca. 1950, Morocco (Mrs. Ernst Payer);

78.1044,a Bowl with base, porcelain and wood, ca. 1862-1874, China
(Mrs. John H. Nichols);

78.1045-.1046 Two Birds, enamel on silver tray, 1952, Kenneth F.

Bates, American, Cleveland; Bowl, glazed stoneware, Charles Mosgo,

American, Cleveland, 1911-1956 (Mrs. Ernst Payer);

78.1048 Statuette: St. Anthony, carved and painted wood, 17th-18th c.,

Spain (Helen A. Raley);

78.1056 Ceramic Bust, porcelain, late 19th-early 20th c., Eduard

Stellmacher, Austrian (Pierre Diemer in memory of Mrs. Eleanor Champion

Diemer);

78.1057-.1059 Print of Turkish Grand Seignior in 1749; Book Cover,

lacquer, 18th c., Persia; Textile, hand woven, 19th c., Germany

(Mrs. Ernst Payer);

78.1060 Maquette for a Lamp Base, plaster cast, Alexander Blazys,

American, Cleveland, 1894-1963 (Barry Bradley);

16411/1 Hanging, batik panels, cotton, tabby weave, Indonesia

(Mr. and Mrs. Richard D. Evans).

PURCHASES

THE HAROLD T. CLARK EDUCATIONAL EXTENSION FUND

78.1000-.1001 La Boucherie, etching, drypoint and aquatint, and

Femme au Manchon, etching and drypoint, Norbert Goeneutte, French,

1854-1894;

78.1004-.1006 View of Leningrad, 1976, and Fronde, 1975, lithographs,

Leonard Lehrer, American; Annunciation, acrylic on masonite, Daniel

Kadish, American;

78.1010-.1014 Air, screen print, 1977, David Sullivan, American;

La Toilette d'une Dame Turque, lithograph, Alexandre Lunois, French,

1863-1916; La Carriere de Griès, Foret de Fontainebleau, wood engraving

and proof, Auguste Lapère, French, 1849-1918; Martyrdom of a Saint,

water color, 1870, Albert Besnard, French, 1849-1934;

78.1019,a-.1022 Turtle and Peaches, wood cookie molds, Japan;

Textile, printed cotton, late 19th-early 20th c., Japan; Les Refugies

d'un Sinistre, ink and wash on paper, 1903, Alphonse Legros, French,

1837-1911;

78.1024-.1026 Bright Afternoon, etching, 1977, Jacob Kainen,
American; Fossil Fantasy: Fishin' with Bill, hand blown glass, 1978,
Brent Young, American, Cleveland; Covered Box: Deco Delight, No. 52,
raku ware, 1977-78, Robert Mihaly, American, Cleveland;
78.1040-.1041 Plant Study and Pine Branch, ink, pencil and water
color, 1905, August F. Biehle, American, Cleveland, 1885-1979;
78.1047 Francis Seymour Haden at 63, mezzotint, 1881, Alphonse Legros,
French, 1837-1911;
78.1049-.1055 Exposition 1900, lithograph, Alexandre Lunois, French,
1863-1916; Trilogie des stage, preliminary stage and final lithograph,
Eugene Murer, French, 1845-1906; Travailleurs de France, lithograph,
1897, Etienne Moreau-Nelaton, French, 1859-1927; Ex Libris, bookplate,
A. de Riquer, French, late 19th-early 20th c.; Palais de Glace,
lithograph, 1893, Jules Cheret, 1836-1933; Hollandische Kunst
Austellung, lithograph, 1903, J. Thorn Prikker, Dutch, 1868-1932.

more

GALLERY GROUP

78.1002 Falcieu #51, paper collage, 1977, David E. Davis, American,

b. Romania.

Exhibition:

The Public Monument and Its Audience.

December 13, 1977 to March 8, 1978.

Organized by Marianne Doezema of the Department of Art History and Education and June Hargrove of the Cleveland State University Art Department.

CMA curator in charge was Dr. Gabriel P. Weisberg of the Art History and Education Department.

The installation in the classroom level exhibition area was designed by William E. Ward.

Twenty-three monuments in the State of Ohio were selected to represent phases of the development of public art in Ohio and to reflect the pattern of development throughout the United States.

The exhibition and catalog were supported in part by the Ohio Committee for Public Programs in the Humanities.

Other showings include The State Office Tower in Columbus; The Campus Martius Museum in Marietta; and The State House, House of Representatives Corridor (Columbus). The exhibition is traveling under the auspices of The Ohio Foundation on the Arts.

Exhibition:

American Folk Art From the Traditional to the Naive.

October 4, 1978 - February 18, 1979.

Organized by Lynette Rhodes.

The CMA curator in charge was Gabriel P. Weisberg.

The installation in the classroom level exhibition area
was designed by Joseph Finizia.

The exhibition examined the tradition of American Folk Art by attempting
to define folk art in American culture, to inquire into its current
popularity, and to explore its relationship to fine art traditions as well
as to kitsch.

The exhibition and catalog were supported by a grant from the National
Endowment for the Arts.

Other showings include The Kenneth C. Beck Center for the Performing Arts,
Lakewood, Ohio; The Taft Museum, Cincinnati; Canton Art Institute.

Rhodes prepared the exhibition catalog (117 pp., 88 b & w illus., 6 color
illus.) which was copy-edited by Joy Walworth and produced by the Publications
Department.

Exhibition:

The Artist and the Studio in the Eighteenth and Nineteenth Centuries.

April 5 - August 13, 1978.

Organized by Ronnie Zakon and Gabriel P. Weisberg.

The installation in the classroom level exhibition area
was designed by Joseph Finizia.

Thirty-two paintings, prints, and drawings focused on the theme of the
artist in his studio.

Zakon prepared the exhibition catalog (68 pp., 43 b & w illus.) which was
copy-edited by Joy Walworth and produced by the Publications Department.

Publications:

Marianne Doezema and Michael Marlais, "7/8/78," NOVA Newsletter, August 1978, p. 4.

Publications:

Helen O. Borowitz, "King Lear in the Art of Ford Madox Brown," Victorian Studies, XXI, No. 3, pp. 309-334; "The Scalpel and the Brush," Case Western Reserve Medical Alumni Bulletin, XLII, No. 1 (1978), pp. 4-8; "Making Rounds at The Cleveland Museum of Art," The Bulletin of the Cleveland Medical Library, XXIV, No. 3 (July 1978), pp. 53-67; review of The Sculpture of Edgar Degas by Charles W. Millard in Nineteenth-Century French Studies, VI, Nos. 3 and 4 (Spring-Summer 1978), pp. 317-319.

Publications:

Adele Z. Silver, The Art Museum as Educator, co-editor with Barbara Y.

Newsom. University of California Press, Berkeley and London, 1978, 830 pages;

"Make a Museum Your Second Classroom," Instructor, No. 3, Vol. LXXXVIII

(October 1978), pp. 96-100; "Bringing Art to the Classroom," Children Today,

Vol. 7, No. 1, January-February 1978, pp. 2-7.

Publications:

Ronnie L. Zakon, The Romantic Vision: 19th Century American Landscape

Painting in the Walker Art Center Permanent Collection; The Walker Art

Center, 1978

Publications:

Lynette Rhodes, "Folk Art of the Japanese," Antiques World, I, no. 2

(December 1978), 126-129.

Publications:

Gabriel P. Weisberg, "Gérard, Dufraissieux and Abbot: The Manufactory of Art Nouveau Bing Porcelains in Limoges, France," Connoisseur, Vol. 197, February 1978, pp. 125-129; "Note from Paris: On the Education of the Public at Exhibitions," Contemporary French Civilization, Spring 1978, Vol. 2, No. 3, pp. 463-467; "A Still Life by Antoine Vollon: Painter of Two Traditions," Detroit Institute of Arts Bulletin, 1978, Vol. 46, No. 4, pp. 222-229; Introduction for Rediscovered Printmakers of the Nineteenth Century (exhibition catalog, Merrill-Chase Gallery, Chicago, 1978); "France's Rainbow-Hued Revolution," ARTnews, September 1978, pp. 66-68; "The Advanced Placement Program in Art History at The Cleveland Museum of Art," School Arts, December 1978, Vol. 78, no. 4, pp. 26-29; review of "Gustave Courbet: A Study of Style and Society" by Linda Nochlin (Garland Series of Outstanding Dissertations in the Fine Arts), The Art Bulletin, June 1978, LX, No. 2, pp. 376-378; Images of Women: Printmakers in France, 1830-1930 (exhibition catalog, Utah Museum of Fine Arts, 1978), 169 pp.; The Other Nineteenth Century: The Joseph M. Tanenbaum Collection (exhibition catalog, The National Gallery of Canada, 1978), entries on François Bonvin, pp. 48-53, and Théodule Ribot, pp. 157-175.

EXTENSIONS DIVISION

Throughout 1978 three exhibitions were installed at the Kenneth C. Beck Center for the Culutural Arts. They were "The Public Monument and Its Audience", "Repetition: Geometric Forms in Art", and "Selections from the History of the Poster". Karamu House received exhibits entitled "Classical Art", "City Views", and "Geometric Forms in Art".

The Modular Unit themes coincided with two major exhibitions held at The Cleveland Museum of Art. They were "The Afro-American Tradition in Decorative Arts" and "Objects of Bright Pride: Northwest Coast Indian Art" from the American Museum of Natural History. The modular unit displays traveled to six area locations.

The Extensions Division was enriched by over sixty objects.

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b. Romania.

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: Dr. Gabriel P. Weisberg

FROM: Bernice Spink, Administrative Assistant for School Program

SUBJECT: Annual Report--Cleveland Public Schools, 1978

Statistics for guided classes (113) by Alex Saulsberry and Roland
Ruhrkraut, Cleveland Public School instructors, together with self-
guided classes (26) totalled 5,205 for the period January through
June. No classes were scheduled September through December.

Alex Saulsberry left the Museum in March 1978 and Roland Ruhrkraut
left in October 1978.

Respectfully submitted,


Bernice Spink

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: Dr. Gabriel P. Weisberg, Curator
Department of Art History and Education

FROM: Bernice Spink

SUBJECT: Annual Report--CWRU Art History Courses Taught by CMA Curators
in 1978

The only CWRU art history courses taught by a CMA curator during the
spring and fall semesters were your ARTH 373/473 French 19th Century Art
(spring) and ARTH 395/495 Philosophy and Research Methods of Art Historians
(fall).

THE CLEVELAND MUSEUM OF ART


Department of Art History and Education

To: The Curator of Art History and Education
From: Fred Janesch, Audio-Visual Technician
Subject: Annual Report, 1978: Audio-Visual Production

The following seven slide-tapes were produced during the year 1978:

1. A Storybook Quilt, by Michael Lawrence.
5 minutes
2. The Afro-American Craft Heritage, by Michael Lawrence.
10 minutes
3. The Harriet Powers Quilt, by Michael Lawrence.
12 minutes
4. The Artist and The Studio in the Eighteenth and Nineteenth Centuries,
by Ronnie Zakon. 14 minutes
5. Objects of Bright Pride, by Gerald Karlovec.
7 minutes
6. American Folk Art From the Traditional to the Naive, by Lynette Rhodes.
13 minutes
7. Mirrors and Windows: American Photography Since 1960, by Michael Lawrence.
10 minutes

Respectfully submitted,


Fred Janesch

THE CLEVELAND MUSEUM OF ART

Department of Art History and Education

To: The Curator of Art History and Education
From: Amy J. Levine
Subject: Annual Report, 1978: Guest Lecturers

The following guest lecturers spoke at The Cleveland Museum of Art during 1978:

Sunday, January 8

Anne Coffin Hanson, Professor, Department of History of Art, Yale University
Manet and the Modern Tradition

Wednesday, January 11

Arielle P. Kozloff, Associate Curator, Department of Ancient Art, The Cleveland Museum of Art
Egyptian Tomb Painting in Dynasty XVIII Thebes

Wednesday, January 18

June Hargrove, Assistant Professor, Department of Art, Cleveland State University
Public Monuments in Cleveland

Tuesday, January 31

John Michael Vlach, Assistant Professor, Department of Anthropology, University of Texas
The Hidden Meaning: A Look at Afro-American Architecture

Sunday, February 12

David C. Driskell, Artist, Professor in Department of Art, University of Maryland
Skills and Services: The Afro-American Artisan

Sunday, February 19

Gladys-Marie Fry, Associate Professor, Department of English, University of Maryland
The Influence of African on Afro-American Quilting Style

Wednesday, March 1

Richard Long, Professor of English and director of the Center for African and Afro-American Studies at Atlanta University
Word as Craft in Afro-American Tradition

Sunday, March 5

Robert Farris Thompson, Professor of Art, Yale University
Icons From Africa: The Afro-Americanization of Subsaharan Art

Sunday, March 12

Alastair Laing, Researcher for the Heim Gallery, London
The Development of German Baroque Altars

Sunday, March 19

Roslyn Adele Walker-Oni, Director, The University Museums/Curator, Ethnographic Collection, Illinois State University
Some Further Considerations on the Origin of Afro-American Grotesque Jugs and Walking Canes

Wednesday, March 29

Edmund Barry Gaither, Special Consultant, Museum of Fine Arts, Boston, and
Director/Curator of the Museum of the National Center of Afro-American Artists,
Dorchester, Massachusetts
African Culture Transfers to the Americas

Sunday, April 16

Martin Eidelberg, Professor of Art, Rutgers University
Light from the East: Chinoiserie at the French Court

Sunday, May 7

A. Richard Turner, President, Grinnell College, Iowa
Who Invented the Mona Lisa?

Sunday, May 14

Frances Buckland, Curator, The Wallace Collection, London
Eighteenth-Century France at The Wallace Collection

Wednesday, May 17 & Sunday, May 21

Gabriel P. Weisberg, Curator, Department of Art History and Education, The
Cleveland Museum of Art
The Realist Tradition: French Art from 1840-1900

Sunday, June 4 & ~~Wednesday, June 7 (cancelled)~~

~~Erich Schleier, Curator, Department of Paintings, Berlin-Dahlem, Staatliche Museum,
Berlin
Seventeenth-Century Painting~~

Sunday, September 24

Sherman E. Lee, Director, The Cleveland Museum of Art
Common Treasures: Folk Art of Japan

Sunday, October 22

Homan K. Potterton, Assistant Keeper, National Gallery, London
Masterpieces by Reynolds and Gainsborough in the National Gallery, London

Wednesday, October 25

Gerald M. Ackerman, Chairman, Art Department, Pomona College
Gérôme: His Life and His Art

Wednesday, November 1

Hugh Nicholas Andrew Brigstocke, Assistant Keeper, National Gallery of Scotland
William Buchanan and His Friends: The Traffic in Old Master Paintings in
Nineteenth-Century Britain

Tuesday, November 21

Allen Wardwell, Director, Asia House Gallery
Introduction to Northwest Coast Indian Art

Wednesday, November 29

Ralph T. Coe, Director, William Rockhill Nelson Gallery of Art, Kansas City
Northwest Coast Indian Art: Sculpture and Design

Sunday, December 3

George Szabo, Curator, Robert Lehman Collection, The Metropolitan Museum of Art
The Table Fountain in The Cleveland Museum of Art and Other Fourteenth-Century
Fountains

Sunday, December 10

Martha Kingsbury, Associate Professor, School of Art, University of Washington
The Liberty of Indifference: Marcel Duchamp's American Experience

Sunday, December 17

John Szarkowski, Director, Department of Photography, The Museum of Modern Art
Mirrors and Windows: American Photography Since 1960

Respectfully submitted,

A handwritten signature in cursive script that reads "Amy J. Levine".

Amy J. Levine

FILM PROGRAM
1978

From January through May 1978 an irregular selection of films from the 1960s and 1970s, A Potpourri of Films, continued. During July and August eight Comedies, Musicals, and Musical Comedies were shown. In September, a new series, The Contemporary German Film, opened and nine programs were presented through December.

Edward B. Henning

THE ARTS OF CHINA AND JAPAN

The Arts of China and Japan, a class for secondary students was offered for the third year at The Cleveland Museum of Art during the fall of 1977. Meeting Wednesday afternoons at four o'clock, the course began September 20 and extended over the next ten weeks, ending November 29. This year there was a greater attempt to integrate the arts and cultures of these eastern countries. For this reason, the five weeks devoted to Japan were focused on the exhibition, Folk Traditions in Japanese Art, and the class format was more varied, including slide lectures, gallery visits, films, and demonstrations. Students were given tickets to the performance of the Bugaku troop held at the Museum on October 18. The most popular class was the participatory session conducted by Mrs. Nora Liu of the Oriental Department who demonstrated Chinese painting and calligraphy.

Enrollment over the past three years has varied; 1976--6 students; 1977--27 students, and 1978--14 students. Although this year's enrollment was small, students attended on a regular basis. The secondary schools represented were Brush High, Lakewood High, Shaker Heights, Cuyahoga Heights, Regina High, and Orange High. Teachers receiving the letter of invitation and course description were very enthusiastic about the class, however, explained that students found it difficult to add the course to their already full schedule of extracurricular activities.

As in previous years, the attending students agreed the class had been a beneficial and enjoyable experience. The class will again be offered in the fall of 1979.

Marjorie Williams
March 29, 1979

THE CLEVELAND MUSEUM OF ART

Department of Art History and Education

To: The Curator of Art History and Education
From: Helen O. Borowitz, Associate Curator
Subject: Annual Report, January 1 to December 31, 1978

The following report describes in brief our continuing education programs, including special adult programs, courses for adults, women's club groups and Wednesday Evening Festivals for 1978.

A. Special Adult Programs: Supporting Activities for Exhibition

Although most exhibitions during 1978 received educational support in the form of gallery talks, slide tapes, and adult courses, three exhibitions were the focus of special adult programs. These programs varied according to the emphasis of the exhibition.

1. Symposium: The Public Monument and Its Audience

The controversy in Cleveland over the Justice Center sculpture "Portal" by Isamu Noguchi suggested that the issues raised by the reaction to public sculpture be examined in an open forum in conjunction with the exhibition The Public Monument and Its Audience. Thus an all-day Symposium was planned in January with a panel of experts from diverse disciplines. Moderated by Adele Silver, the panelists included:

Edward Larrabee Barnes, architect

Hilton Kramer, chief art critic, The New York Times

Sherman E. Lee, Director of The Cleveland Museum of Art and
Chairman of the Arts Advisory Committee for the Justice Center

Seth Taft, President of the Board of County Commissioners,
Cuyahoga County

During the morning session each panelist presented his point of view, before a general discussion took place. In the afternoon the public was given an opportunity to ask questions of the panelists. The Symposium was well attended, and served to give the public the chance to discuss the changing function of the public monument today. In Hilton Kramer's words:

"Questions about the 'meaning' and purpose of contemporary sculpture have moved, like the objects that prompt them, into the public arena and are no longer the exclusive preserve of artists, critics, curators and other members

of the professional art world. Politicians, businessmen, and bureaucrats are now obliged, and indeed often eager, to have opinions on artistic matters that would scarcely have loomed on their horizon in an earlier generation."

(New York Times, Sunday, February 19, 1978)

Through the Symposium the Museum attempted to examine in a thoughtful manner the issues aroused by the public controversy.

2. Folk Traditions in Japanese Art

The exhibition demonstrated the traditional Japanese skills in many crafts. To introduce the Museum audience to the variety of craft techniques a special weekend was planned for interested adults to see demonstrations of crafts as well as to participate in studio workshops. On Saturday morning demonstrations of printmaking and papermaking were presented, followed in the afternoon by a gallery talk on the exhibition and workshops in painting, stencil design and kimono design. On Sunday afternoon the Director gave a lecture on Japanese folk art. Through the months of September and October movies secured through The Japan Society and The Japan Foundation were shown to familiarize the public with Japan's cultural heritage.

3. Afro-American Music and Art Lectures

With the support of University Circle Incorporated adult groups from University Circle were offered a special interdisciplinary program in conjunction with the exhibition Afro-American Tradition in Decorative Arts. A gallery talk in the exhibition was followed by a lecture-demonstration and discussion of African musical instruments. Though only a small number of groups took advantage of this special program, the participants were enthusiastic.

Though the three special programs organized in support of exhibitions varied greatly, they were all planned to allow adults to participate in activities appropriate to each exhibition.

B. Pilot Adult and College-Level Course: The Visual Experience

1. General Approach

The adult lecture series, although they may vary in format and theme, are taught in an art historical approach. In the Fall of 1978 a pilot course was instituted in which the approach was more visual than historical. Two instructors, Ellen Breitman and Marianne Doezema, developed and presented the course. Ten slide lectures supplemented by a list of readings focused on formal elements and their function in the expression of idea or emotion that can be interpreted by the viewer. Both museum objects and important works from around the world were used to illustrate the lectures.

2. Audience

Aimed at two audiences, the adult public and college students, the course concentrated on teaching "visual literacy." That the course met a need on the part of the adult public for visual training was demonstrated by the enrollment for the adult course which exceeded the seating capacity for the classroom level lecture halls. Attendance averaged 210 throughout the ten weeks, and evaluations at the end indicated strong interest in this kind of approach.

The second version of the course was offered to a small group of college-level students (34) from regular undergraduate or continuing-education programs offered through local colleges and universities. Four of these students earned academic credits through the institution in which they were enrolled by completing a written assignment and an examination. However, the majority of these students took the course primarily for personal enrichment. The college-level version was a more intensive course with a two-hour lecture given every Wednesday

evening and additional discussion sessions held in the galleries for two hours every Saturday morning. The majority of the college-level students in their written evaluations rated the gallery sessions as particularly effective in increasing their visual awareness.

3. Recommendations

The pilot program met with enthusiastic response from both the college-level and the adult public. The visual approach to the study of art is particularly well suited to a Museum setting where the objects are at hand for direct study. Since the gallery sessions were so effective in the college-level course, the instructors both felt that gallery sessions or self-guided written materials should be available to the adult course members so that those who desired could participate in informal discussion and visual analysis of objects.

I support the recommendation of the instructors that unless there is a larger involvement of college-level participants motivated to earn credit for the course, offering a separate college level course would not be justified. Only if local colleges and universities support the program by granting academic credit and encouraging students to register should we undertake such an intensive credit version of the course. More planning with credit granting institutions prior to the next course should enable us to assess the possibilities of support for this program. On the other hand, the enthusiastic response of the adult public who enrolled in the course primarily for personal enrichment indicates that this type of approach should definitely be offered again in the future. (See attached curriculum and selected reading list, and flyer.)

C. Courses for Adults

Adult lecture series continue to be very well attended. This year it was decided to eliminate the prior registration for these series, since the procedure was time-consuming and often proved an inaccurate prediction of the numbers attending the lectures. Members' privileges of special reading material could be distributed simply by registration of members only at the classroom-level reception desk after the first meeting of the course.

Attendance figures rose markedly this year. In 1977 total attendance in the twenty four courses was 4,866. In 1978 the number of courses increased to twenty six (with two double courses repeating a Saturday-morning presentation for a different audience on a weekday, but counted as single courses, below) and the total attendance rose to 7,963. This increase in total attendance reflected the large attendance in The Visual Experience (discussed under B, Pilot Adult and College-Level Course). Since this course will not be scheduled every year, our attendance figure is unlikely to be maintained at such a high level.

A list of 1978 courses, number of sessions, total attendance, and instructors, follows:

	<u>Sessions</u>	<u>Total Attendance</u>	<u>Instructor</u>
The Making of an Exhibition: The Afro-American Tradition in Decorative Arts	6	126	Moore and Linsey
An Introduction to Western Art: Renaissance through Modern (Double offering, Saturday & weekday)	20	1,587	Johnson
The Etching Process (limited enrollment)	6	98	Hoffman
The Public Monument and Its Audience	4	113	Doezema
Warp and Woof (limited enrollment)	7	105	Kathman

	<u>Sessions</u>	<u>Total Attendance</u>	<u>Instructor</u>
Master Draftsmen from the Fifteenth Century to the Present	4	72	Hoffman
Renaissance Artists and Their Public	3	169	Borowitz
The Art Museum in America	4	92	Breitman
Photography: The First Hundred Years	4	274	Lawrence
To Begin a Drawing (limited enrollment)	12	200	Moore
Far Eastern Connoisseurs	4	161	Williams
Kandinsky and Klee	4	450	Doezema
The Artist/Naturalist in America	3	60	Zakon
Humor in Egyptian Art	3	206	Kozloff
Art Through the Ages	8	188	Breitman
An Analysis of Landscape Painting	7	105	Hoffman
The Royal Hunter: Art of the Sasanian Empire	3	196	Kathman
The Visual Experience: Learning to Look (Double offering-- Adult: Saturday morning College level: Wednesday & Saturday)	30	2,328	Breitman, Doezeza
Drawing Fundamentals (limited enrollment)	6	100	Moore
Eighteenth-Century Painting in England	4	257	Zakon
Folk Traditions in Japanese Art	3	196	Williams
Journey in Spain	3	294	Borowitz
Collecting and Connoisseurship, East and West	5	196	Doezeza, De Ore and Weisberg
"A House for Little Things": The Art of Basketry (limited enrollment)	6	88	Kathman
Northwest Coast Indian Art	3	76	Crawford
On Contemporary Photography	<u>3</u>	<u>226</u>	Lawrence
GRAND TOTAL	<u>165</u>	<u>7,963</u>	

D. Club Groups

Club groups continued to participate in lecture series designed to suit their interests. These groups seem to be diminishing in size due to the age of the members. With the smaller groups informal gallery talks seem more appropriate than slide lectures.

The program of gallery talks for the executive committee of the Junior Council (begun in 1977) was continued this year. These sessions serve not only an educational function but also permit the Junior Council executive committee to meet our staff and see the galleries through their eyes.

Attached are the 1977 programs for club groups showing an increase in the number of lectures, not including the Junior Council series.

Lectures for Women's Clubs in 1978:

January through May	15 lectures
September through December	<u>13 lectures</u>
TOTAL	28 lectures

E. Wednesday Evening Festivals

For the fifth consecutive year the Museum offered a series of cultural and social events for the public on four Wednesday evenings in July. The experiment in buffet service in 1977 had proved inefficient; therefore, we returned to the box supper and a much smoother operation of the dinner hour. However, the keen interest in the films on the subject of women artists necessitated the relocation of the art films from the Lecture Hall to the Auditorium. This in turn produced problems since the art film was scheduled just before the feature film and the audience was disturbed by people looking for seats for the later film. I would suggest that we run the art film twice in the Lecture Hall to accommodate the large audience, once before supper and again after.

The festivals drew a large and appreciative audience. Our major problems had to do with crowd control. The music programs included two Jazz programs: Don Angle on the harpsichord and the Mark Gridley Jazz Quartet, and two classical programs: The Cleveland Camerata, and a Trio of John Rautenberg, flute; Lawrence Angell, double bass; and Judith Ryder, piano. The attendance for these concerts ranged from 314 to 608.

The lecture series was organized in support of the four summer exhibitions. Marianne Doezema spoke on The Artist and the Studio; Barbara Kathman spoke on The Royal Hunter: Art of the Sassanian Empire; Ellen Breitman spoke on Paul Klee: Works from the Guggenheim Museum; and Dr. Gabriel P. Weisberg spoke on Crimean War-Drawings by Constantin Guys. Lecture audiences ranged from 41 to 105. A studio workshop on Medieval manuscripts, Oceanic art, Paul Klee, and Art of the Sassanian Empire was offered at the same time to a limited-enrollment class.

The art films on the subject of women artists drew unusually large audiences. After turning away people from the first film, they were moved to the Auditorium. The films were: Mary Cassatt: Impressionist

from Philadelphia, Louise Nevelson in Process, Helen Frankenthaler:
Toward a New Climate, and Georgia O'Keeffe. Attendance ranged from
200 to 389.

The feature film programs in the Auditorium were part of a series
"More Comedies, Musicals, and Musical Comedies of the 1930s" including
The Good Fairy, with Margaret Sullavan; Ruggles of Red Gap, with Charles
Laughton; Animal Crackers, with the Marx Brothers; and Alice in
Wonderland, with Gary Cooper, Cary Grant, and W. C. Fields. Attendance
at the films was higher than last year, ranging from 425 to 772.

In 1977, 1084 dinners were served; attendance at lectures was 395;
recitals 1693; workshops 101; art films 483; and feature films 1802.

In 1978, 1010 dinners were served, a drop attributed to a low number
of reservations for the first Wednesday evening. Attendance at other
events was as follows: lectures 307; recitals 1717; workshops 144; art
films 1067; and feature films 2294. Again, as in 1977, figures for
recitals and films rose while those for lectures dropped slightly. The
no-show problem in workshops of 1977 was corrected with a consequent rise
in attendance totals from 101 in 1977 to 144 in 1978. Mrs. Bernice Spink
was a great help in correcting this problem as well as in implementing the
smooth running of the festival.

Recommendation: Although our final statistics show a successful festival
turnout, the opening session was not as well attended as later ones. I
recommend spot advertisements on WCLV the week before the festivals start.

The Visual Experience: Learning to Look at The Cleveland Museum of Art
College Program

Lectures, Wednesday evenings, 7:30 - 9:30 p.m.

Gallery discussion sessions, Saturday mornings, 10:00 a.m. - 12:00 noon.

Requirements (for credit students): short paper, final exam.

Lecture topics:

1. (October 4) Introduction--an introduction to the concept of "art," and a critical examination of the visual experience as an integral part of life.
2. (October 11) Line, Shape and Form--a discussion of these elements as they exist in our environment and as they function in works of art. Examples will include painting, sculpture, and architecture by such artists as Paul Cezanne, Jackson Pollock, Alexander Calder and Mies van der Rohe.
3. (October 18) Color and Texture--an introduction to certain scientific principles and optic theories relating to color, and a consideration of how our eyes interpret tactile qualities. These concepts will be illustrated in the works of Claude Monet, Henri Matisse and others.
4. (October 25) Space and Perspective--an exploration of the ways painters, such as Leonardo da Vinci or Pablo Picasso, create illusions of space and sculptors, such as Michelangelo and Henry Moore, define space in terms of mass and void.
5. (November 1) Dynamics--time and motion in the visual arts. Examples from the history of art ranging from Medieval manuscript pages to modern kinetic sculpture will be discussed.
6. (November 8) Expression--how the elements of art are combined to convey idea and emotion.
7. (November 15) Themes--concentrating primarily on sculpture, examples will be viewed in terms of non-historical relationships in order to examine basic themes that have been used universally by artists.
8. (November 22) Museums--the controlled environment for the art experience. Why this environment enhances the study of art.
9. (November 29) What is quality in art?--a discussion of connoisseurship questions as applied to selected art works.
10. (December 6) Materials and Techniques--this lecture will cover the materials and techniques of the artist from traditional oils and marble to the innovative use of acrylic paints and Cor-Ten steel.
11. (December 13) Final exam.

Lecture Series - The Visual Experience
Fall, 1978
Selected References
General Adult Program

- Elsen, Albert. Purposes of Art, 3rd Ed. New York: Holt, Rinehart and Winston, Inc., 1972.
- Knobler, Nathan. The Visual Dialogue: An Introduction to the Appreciation of Art, 2nd Ed. New York: Holt, Rinehart and Winston, Inc., 1971.
- Lowry, Bates. The Visual Experience: An Introduction to Art. New York: Harry N. Abrams, Inc., 1967.
- de Lucio-Meyer, J.J. Visual Aesthetics. New York: Icon Editions, Harper and Row, Publishers, 1973.
- Moore, Janet Gaylord. The Many Ways of Seeing: An Introduction to the Pleasure of Art. Cleveland and New York: The World Publishing Company, 1968.
- Preble, Duane. Artforms. San Francisco: Canfield Press, Division of Harper and Row, Publishers, 1978.
- Taylor, Joshua C. Learning to Look. Chicago: The University of Chicago Press, 1957.
- Weisberg, Gabriel P. and Janson, H.W. Tradition and Revisions: Themes from the History of Sculpture, exh. cat. Cleveland: The Cleveland Museum of Art, 1975.

THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND
SHERMAN E. LEE, DIRECTOR TELEPHONE: 421-7340

THE COLLEGE CLUB ART APPRECIATION GROUP 1977 - 1978

Program Chairman: Mrs. Dorothy VanLoozen
2041 East 115th St.
Cleveland, Ohio 44106

Co-Chairman: Miss Mary K. Trump
19333 Van Aken Blvd.
Apt. 509
Shaker Heights, Ohio 44122

ART AROUND THE WORLD - Series 16

10:30 a.m. Thursdays Meet promptly in the lobby, North Entrance.

October	6	SPECIAL EXHIBIT:	Turner Water Colors from the Mark Johnson British Museum
November	3	SPECIAL EXHIBIT:	Fiberworks Barbara Kathman
December	1	Masterpieces of Western Art in the Cleveland Museum of Art	Ellen Breitman
January	5	Year in Review	Barbara Kathman
February	2	SPECIAL EXHIBIT:	Public Monument and Its Audience Marianne Doezema
March	2	Architecture of Cleveland	Martin Linsey
April	6	Masterpieces of Oriental Art in the Cleveland Museum of Art	Marjorie Williams
May	4	May Show	James A. Birch

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CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND
SHERMAN E. LEE, DIRECTOR TELEPHONE: 421-7340

THE COLLEGE CLUB ART APPRECIATION GROUP 1978 - 1979

Program Chairman: Mrs. Ruth Corcoran
12700 Shaker Blvd.
Shaker Heights, Ohio 44120

ART AROUND THE WORLD - Series 17

10:30 a.m. Thursdays Meet promptly in the North Entrance Lobby.

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| October | 5 | Folk Traditions in Japanese Art
Marjorie Williams |
| November | 2 | American Folk Art: From the Traditional to the Naive
Lynette Rhodes |
| December | 7 | Mirrors and Windows: American Photography Since 1960
Michael Lawrence |
| February | 1 | Noguchi's Imaginary Landscapes
Ellen Breitman |
| March | 1 | New Installation of Contemporary Art
Marianne Doezema |
| April | 5 | Draftsman's Eye: Late Italian Renaissance Schools and Styles
Mark Johnson |
| May | 3 | May Show
James A. Birch |

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LAKEWOOD COLLEGE CLUB - Fine Arts Course

SPRING - 1978

in cooperation with the
Department of Art History and Education
The Cleveland Museum of Art

Chairman: Miss Dorothy Robinson
12540 Edgewater Drive
Lakewood, Ohio 44107

Co-Chairman: Miss Margaret Robinson
12540 Edgewater Drive
Lakewood, Ohio 44107

10:15 a.m. Tuesdays: Meet promptly in the North Entrance Lobby

BACKGROUNDS TO NEW EXHIBITIONS AT THE CLEVELAND MUSEUM OF ART

March 7	The Graphic Art of Frederico Barocci	Mark Johnson
March 14	The Afro-American Tradition in Decorative Arts	John Moore
April 11	History of the May Show: A Study in Regional Taste (slide lecture)	Jay Hoffman
April 25	The May Show	James A. Birch

THE CLEVELAND MUSEUM OF ART

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CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND
SHERMAN E. LEE, DIRECTOR TELEPHONE: 421-7340

LAKEWOOD COLLEGE CLUB - Fine Arts Course

FALL - 1978

in cooperation with the
Department of Art History and Education
The Cleveland Museum of Art

Chairman: Mrs. Dan Wertman
17302 Riverway
Lakewood, Ohio 44107

10:15 a.m. Tuesdays Meet promptly in the North Entrance Lobby.

BACKGROUNDS TO NEW EXHIBITIONS AT THE CLEVELAND MUSEUM OF ART

October	10	Folk Traditions in Japanese Art Marjorie Williams
October	24	American Folk Art: From the Traditional to the Naive Lynette Rhodes
November	14	Dutch Painting Mark Johnson
November	28	Mirrors and Windows: American Photography Since 1960 Michael Lawrence

THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND
SHERMAN E. LEE, DIRECTOR TELEPHONE: 421-7340

WOMEN'S CITY CLUB ART APPRECIATION COURSE--WINTER 1978

in cooperation with the
Department of Art History and Education
The Cleveland Museum of Art

Mrs. Harold Fallon
17471 Shelburne Road
Cleveland Heights, Ohio
44118 Tel. 932-1816

Mrs. Philip J. George
4940 Clubside Road
Lyndhurst, Ohio
44124 Tel. 291-1039

ART AND THE ENVIRONMENT

Winter: Part II THE CITYSCAPE AND THE PUBLIC

In conjunction with the exhibition The Public Monument and Its Audience the Winter lecture series, The Cityscape and the Public, will examine public monuments and public sculpture in midwestern American cities in the first two lectures. Then we will take a look backwards in time at European cities: Paris, Florence, and Rome. The series will conclude with a talk on the exhibition The Afro-American Tradition in Decorative Arts.

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| January 31 | The Public Monument and Its Audience
Marianne Doezema (slide lecture). |
| February 7 | Public Sculpture in Chicago
Mark Johnson (slide lecture). |
| February 14 | Paris through the Ages
Mark Johnson (slide lecture). |
| February 21 | Medici Florence and Public Art
Marianne Doezema (slide lecture). |
| February 28 | Rome, Pompeii and Herculaneum in the
Eighteenth Century
Helen O. Borowitz (slide lecture). |
| March 7 | The Afro-American Tradition in
Decorative Arts through the Eyes of
Martin Linsey (slide lecture). |

THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND
SHERMAN E. LEE, DIRECTOR TELEPHONE: 421-7340

WOMEN'S CITY CLUB ART APPRECIATION COURSE--FALL 1978

in cooperation with the
Department of Art History and Education
The Cleveland Museum of Art

Mrs. Harold Fallon
17471 Shelburne Road
Cleveland Heights, Ohio 44118
Telephone: 932-1816

Mrs. Philip J. George
4940 Clubside Road
Lyndhurst, Ohio 44124
Telephone: 291-1039

FOLK TRADITIONS AND CONTEMPORARY ART

In conjunction with the exhibitions Folk Traditions in Japanese Art and American Folk Art from the Traditional to the Naive, the series will examine folk art from East and West and trace the roots of some contemporary art to folk traditions. Two lectures will focus on the crafts of paper making and basketry.

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|-------------|---|
| October 17 | Folk Traditions in Japanese Art
(slide lecture and visit to exhibition
Folk Traditions in Japanese Art)
Joellen DeOreo |
| October 24 | Paper Making Around the World
(slide lecture)
Martin Linsey |
| October 31 | Folk Traditions and Modern Sculpture
(slide lecture)
Marianne Doezema |
| November 7 | The American Folk Artist Today
(slide lecture and visit to exhibition
American Folk Art from the Traditional
to the Naive)
Lynette Rhodes |
| November 14 | Folk Traditions and Modern Painting
(slide lecture)
Marianne Doezema |
| November 21 | The Craft of Basketry
(slide lecture)
Barbara Kathman |

THE CLEVELAND MUSEUM OF ART

Department of Art History and Education

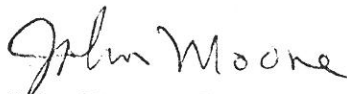
To: James A. Birch
From: John Moore
Subject: Annual Report, 1978: John Hay, Cathedral Latin Studio Project

The John Hay-Cathedral Latin Drawing Project began as a pilot program in 1976. The program continued into 1978 with Cathedral Latin as its only participant. Class cancellations, difficulty in rescheduling because of snow and internal problems at John Hay (breakdown in communications) are cited as some of the reasons as to why John Hay did not participate in 1978.

The missing John Hay students were replaced with additional students from Cathedral Latin. The students expressed a high level of enthusiasm for the program which made for an exchange of information which we both believe beneficial. The experience of an integrated nature involving the two schools at the Museum was absent this year. But John Hay students who were involved in 1976 and 1977 are seen in the Museum more often on their own time. Unsolicited responses from them mention the experience of the program made them feel more comfortable in the Museum now.

One John Hay student is now at the Cleveland Institute of Art. He found the project afforded him a way to use the Museum as a resource. He says it enabled him to better manage the high competitive atmosphere at the CIA where he is one of the minority students.

Respectfully submitted,



John Moore, Instructor
Department of Art History and Education

THE CLEVELAND MUSEUM OF ART

Department of Art History and Education

To: The Curator of Art History and Education

From: James A. Birch, Associate Curator
Department of Art History and Education

Subject: Annual Report: The Young People's Program

In the world of federal grants the East Cleveland Project is a survivor. The Fall of 1978 saw the beginning of its eighth year. Although the program has been expanded and altered many times, the Cleveland Museum of Art has continued to work with all the students, approximately 1,200, in the project.

The value of extended, in depth visits to the Museum appears to be generally recognized. All of these in depth projects are funded. The University Circle projects continued at full capacity with 15 schools sending two classes for a series of five visits. Due to the problems faced by the Cleveland Board of Education, the University Circle schools were the only Cleveland schools that came to the Museum this Fall.

Moreland School of Shaker Heights initiated a small multi-visit program with students in kindergarten through fourth grade in the Spring. This Fall the project continued with classes in kindergarten through sixth grade, but only for one visit per class. The direction of this project, I believe, is not only based on funding but on democracy--give less to more.

Noble School of Cleveland Heights brought 3 classes per day for 4 visits, October through December, under a Jennings Foundation Grant.

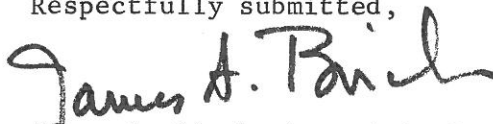
The Cleveland Heights Board of Education initiated a program called "Third Site" involving seven elementary schools whose visits to the Museum began in

January of 1979 (see report by G. Karlovec).

Special exhibitions strongly influenced the program content this year, especially The Afro-American Tradition in Decorative Arts, Folk Traditions in Japanese Art, and Objects of Bright Pride: Northwest Coast Indian Art from the American Museum of Natural History.

Considering the financial conditions of the school systems, transportation difficulties, weather and cost of living, attendance at Young People's programs is holding its own. Philosophically our programs are prepared to cover a smaller population in depth.

Respectfully submitted,

A handwritten signature in dark ink, reading "James A. Birch". The signature is written in a cursive style with a large, stylized initial "J".

James A. Birch, Associate Curator
Department of Art History and Education

THE CLEVELAND MUSEUM OF ART

Department of Art History and Education

To: The Curator of Art History and Education

From: James A. Birch, Associate Curator
Department of Art History and Education

Subject: Annual Report, 1978: Young People's Classes

Spring Term, 1978

Registration was held on February 3 and 4, for members and non-members, respectively. Enrollment totalled 572. There were 138 Scholarships awarded.

Summer Term, 1978

Registration was held on June 2 and 3, for members and non-members, respectively. Enrollment totalled 789. There were 140 Scholarships awarded.

Fall Term, 1978

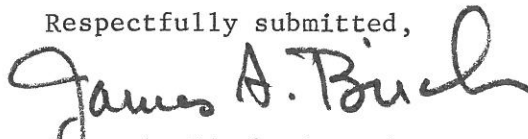
Registration was held on September 22 and 23, for members and non-members, respectively. Enrollment totalled 563. There were 120 Scholarships awarded.

Enrollment Comparisons:

1977 Spring 517; Scholarships 107
Summer 850; Scholarships 200
Fall 565; Scholarships 140

1976 Spring 626; Scholarships 177
Summer 666; Scholarships 110
Fall 512; Scholarships 157

Respectfully submitted,



James A. Birch, Associate Curator
Department of Art History and Education

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: James A. Birch, Associate Curator

FROM: Bernice Spink, Administrative Assistant for School Program

SUBJECT: Annual Report--Suburban and Area Public, Parochial, and
Independent Schools, 1978.

The following part-time staff were assigned to gallery classes for
school groups during 1978:

Sue Braham	5 days--supported by Jennings Foundation Grant
Joellen DeOreo	2 days
Robert Dewey	5 days--whenever not scheduled for East Cleveland
Lori Gross	2 days
Trudy Kahn	1 day
Jeannette Lenkoski	2 days
Judith Saks	2 days
Katherine Solender	1 day

Lori Gross resigned in June. Jeannette Lenkoski and Katherine Solender
joined the Department in September.

Statistics for staff-conducted (1,642) and self-guided (378) classes
totalled 55,007. This reflects an increase of 6.88% over last year when
a number of classes were cancelled due to unusual weather conditions as
well as, we believe, the fact that due to the failure of school levies
funds were not available for busing. The above figures do not include
the City of Cleveland schools.

-2-

School systems most frequently served by the Department include:

Bay Village	Maple Heights
Beachwood	Mayfield City
Bedford	Mentor
Berea	Middleburg Heights
Brecksville	North Royalton
Cleveland Heights-	Orange
University Heights	Painesville
Chagrin Falls	Rocky River
East Cleveland	Shaker Heights
Euclid	Solon
Fairview Park	South Euclid-Lyndhurst
Garfield Heights	Warrensville Heights
Independence	Wickliffe
Lakewood	Willoughby-Eastlake

Out-of-town schools served include:

Akron	Oberlin
Ashtabula	Strongsville
Canton	Vermilion
Elyria	Warren
Lorain	West Geauga
Medina	Wooster
Mogadore	Youngstown

A number of schools from Pennsylvania and New York continue to visit the Museum.

The Mayfield City, Shaker Heights, and Willoughby-Eastlake systems continue to have the most extensive Museum-visit programs. There continues to be an increase in the number of schools asking for gallery-studio classes.

Respectfully submitted,



Bernice Spink

THE CLEVELAND MUSEUM OF ART

Department of Art History and Education

To: The Curator of Art History and Education
From: Fred Janesch, Audio-Visual Technician
Subject: Annual Report, 1978: Audio-Visual Production

The following seven slide-tapes were produced during the year 1978:

1. A Storybook Quilt, by Michael Lawrence.
5 minutes
2. The Afro-American Craft Heritage, by Michael Lawrence.
10 minutes
3. The Harriet Powers Quilt, by Michael Lawrence.
12 minutes
4. The Artist and The Studio in the Eighteenth and Nineteenth Centuries,
by Ronnie Zakon. 14 minutes
5. Objects of Bright Pride, by Gerald Karlovec.
7 minutes
6. American Folk Art From the Traditional to the Naive, by Lynette Rhodes.
13 minutes
7. Mirrors and Windows: American Photography Since 1960, by Michael Lawrence.
10 minutes

Respectfully submitted,


Fred Janesch

THE CLEVELAND MUSEUM OF ART

Department of Art History and Education

To: James A. Birch
From: Gerald Karlovec
Subject: Annual Report, 1978: Saturday and Summer Classes for Young People

The classes for 1978 utilized two popular exhibitions to great advantage. These were The Afro-American Tradition in Decorative Arts and Folk Traditions in Japanese Art. The Afro-American exhibition was responsible for two Saturday classes for the Spring semester: "African Decorative Design" and "African Safari." Many of the students in these two classes received additional background from their school systems studying the Afro-American culture in social studies.

Seven Artists: Contemporary Drawings and The Graphic Art of Federico Barocci gave both the "Drawing and Printing" class for 10-12 year olds as well as the "Teenage Drawing and Painting" class a rich display of traditional and experimental techniques for study.

Because of its convenient location to the classrooms, American Folk Art from the Traditional to the Naive, received a great deal of attention from all classes. Instructors drew upon the images as well as techniques for many class projects. During the period when both the American Folk Art and the Japanese Folk Craft exhibits were running simultaneously, parallels between the two cultures were made evident by many classroom projects.

The summer classes used the collection and the grounds of the Museum to refreshing advantage. Two classes in particular were "Airborne Art" and "Cityscape." Both of these classes were offered on a trial basis and the resultant popularity seem to warrant a permanent place in summer scheduling.

Respectfully submitted,



Gerald Karlovec, Instructor
Department of Art History and Education

THE CLEVELAND MUSEUM OF ART

Department of Art History and Education

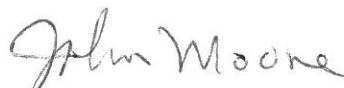
To: James A. Birch
From: John Moore
Subject: Annual Report, 1978: John Hay, Cathedral Latin Studio Project

The John Hay-Cathedral Latin Drawing Project began as a pilot program in 1976. The program continued into 1978 with Cathedral Latin as its only participant. Class cancellations, difficulty in rescheduling because of snow and internal problems at John Hay (breakdown in communications) are cited as some of the reasons as to why John Hay did not participate in 1978.

The missing John Hay students were replaced with additional students from Cathedral Latin. The students expressed a high level of enthusiasm for the program which made for an exchange of information which we both believe beneficial. The experience of an integrated nature involving the two schools at the Museum was absent this year. But John Hay students who were involved in 1976 and 1977 are seen in the Museum more often on their own time. Unsolicited responses from them mention the experience of the program made them feel more comfortable in the Museum now.

One John Hay student is now at the Cleveland Institute of Art. He found the project afforded him a way to use the Museum as a resource. He says it enabled him to better manage the high competitive atmosphere at the CIA where he is one of the minority students.

Respectfully submitted,



John Moore, Instructor
Department of Art History and Education

THE CLEVELAND MUSEUM OF ART

Department of Art History and Education

To: James A. Birch
From: Gerald Karlovec
Subject: Annual Report, 1978: Third Site Project Evaluation--Planning

My input to the planning of the project began as an interested observer, watching for potential problems from an instructor's perspective. The initial meeting dealt with structure, time allotment, specific dates, and a general view of the curriculum from each of the participating institutions. The unifying theme that was presented to us was "Community." This had apparently been decided upon by the Cleveland Heights Board of Education. The Natural History Museum would work with "Community of Animals," the Historical Society approached "American Indian Communities," and we were left to interpret community within the structure of the collection.

In organizing the program, we were told to allow a half-hour for the accompanying teachers as well as to include a ten-minute break away from their classes. To provide this and also allow our own instructors an hour for lunch, it was necessary to schedule slide-tapes from approximately 12:00-12:30 each day of the program. Classes were scheduled for two visits, each day to run from 9:30-1:45.

The areas that were vaguely presented, primarily that of the selection of classes and the initial meeting of both groups proved to be the most problematic for our staff. Discipline was a great problem for both the museum's instructors and the accompanying teachers.

At the completion of the program, the majority of Heights teachers found our program favorable. Cited were good organization and worthwhile projects.

Respectfully submitted,



Gerald Karlovec, Instructor
Department of Art History and Education

THE CLEVELAND MUSEUM OF ART

Department of Art History and Education

To: James A. Birch
From: Gerald Karlovec
Subject: Annual Report, 1978: Third Site Project--Instructor's Evaluation

Initially the time span with the classes sounded both ominous and promising. The opportunity to complete many projects, which normally, because of brief time allotments were impossible, became probable. My misgivings involved the veiled concept (integration) and my ability to maintain a pace over an extended period.

The first visit for my classes was concerned with the medieval period. Close to an hour was spent in the galleries, in order to observe the perspective, design, and pattern peculiar to that age. Also the concept of community was brought out through the various guilds of the period. The second visit was spent with the African collection. In addition to viewing several pieces, the students completed a drawing based on one of the masks, to use as a guide during construction back in the studio. A final class for my last group was spent in the 17th century Dutch Galleries. Overlapping color and composition were stressed as the students developed their own works based on what they had viewed. We worked in the gallery the full morning period.

My personal reaction to the program was negative, for a host of reasons which follow: the reasons for the program were rather vague. Integration of students racially seemed to be the main reason, although the school system has a rather favorable ratio already. What was not allowed for was the economic factor. It seems a very naive idea to mix students that are sophisticated with those that are disadvantaged. I felt the majority of classroom discipline involved problems

related to this factor.

Another area that was never fully explained was the initial introduction of one class to the other. We weren't made aware of how this was accomplished, if at all, since the groups arrived as divided camps rather than as a homogeneous group. The mixing of the groups also placed the accompanying teachers at a distinct disadvantage. They were only able to control their own students to a point, but the general level of peer pressure destroyed much of their control.

Recommendations for changes would include altering the schedule to three visits of two hours each. The extended period was draining and because of discipline problems, a portion of the time was defeated.

Respectfully submitted,

A handwritten signature in cursive script that reads "Gerald Karlovec".

Gerald Karlovec, Instructor
Department of Art History and Education

THE CLEVELAND MUSEUM OF ART

Department of Art History and Education

To: James A. Birch
From: Susan Braham
Subject: Annual Report, 1978: East Cleveland Project

For seven years, the East Cleveland Project at The Cleveland Museum of Art, has provided a program which integrates gallery exploration with studio projects. Each year we re-evaluate and try to improve the program.

Before the 1978 school year began, I initiated a meeting, held at the Museum, to discuss the East Cleveland Project. Co-ordinators and teachers from the other participating institutions, along with administrators from the East Cleveland Board of Education, were invited to the meeting. Attendance was excellent. After exchanging xerox copies of curriculums, we shared teaching goals and approaches. We talked freely about the length of the program and the frustrations of teaching children for such short periods of time. The meeting was helpful. Now, as before, it is the responsibility of the East Cleveland administrators to continue the path of communication. During the year Mr. Ray Vinborg was appointed as East Cleveland Co-ordinator of Federal Programs. He has visited the Museum several times.

A preparation letter sent to the school teacher replaced a visit to the school. The material included vocabulary words, a copy of the general curriculum, and an encouraging note to the teacher. A copy of the material is included in this report.

During the 1978-79 school year we decided to try a new curriculum. Instead of three museum instructors, the staff expanded to seven instructors. The additional instructors taught half-classes for two days of the week. These

smaller classes provided more individual attention for the children plus a variety of instructors and ideas.

The teachers worked within a new curriculum structure. Depending upon the grade level, different "focus" areas and ideas were developed. For instance, all first and second graders had a clay focus and a painting focus. On different days they worked with clay and paint in the studio and they had gallery experiences centering on clay and paint. This plan gave teachers both structure and the opportunity to be inventive and flexible. The Museum teachers co-ordinated and continued concepts throughout the week.

Both the Junior Council and Anita Rogoff's Art Education students provided volunteer assistants for the classes. There were three Case Western Reserve University students and seven Junior Council women participating in the program.

The format of half-day classes remained the same as last year. Sixty two classes participated in the program, which was down a few classes from last year.

Respectfully submitted,

A handwritten signature in cursive script that reads "Susan Braham".

Susan Braham, Supervisor, East Cleveland Project
Department of Art History and Education

THE CLEVELAND MUSEUM OF ART

11150 EAST BOULEVARD AT UNIVERSITY CIRCLE
CLEVELAND, OHIO 44106 CABLE ADDRESS: MUSART CLEVELAND
SHERMAN E. LEE, DIRECTOR TELEPHONE: 421-7340

Dear

Your class will be visiting The Cleveland Museum of Art during the next week. Enclosed is a copy of the general curriculum.

The classes will integrate learning and looking at objects in the galleries and then doing related studio art, writing or movement projects. If there are specific areas that relate to what you are studying in your classroom, or if students express the desire to visit a specific gallery or object please call me at the Museum. Our program is flexible and we appreciate your suggestions.

Also enclosed are some basic vocabulary words that we will be using in the lessons. Please have your children familiar with the words and their general meaning before they come.

Grades 1-2	museum	clay
	art museum	paint
	imagination	brush
	examine	watercolor
	artist	names of colors
Grades 3-4	print	impression
	illustration	duplicate
	overlap	transparent
	opaque	ceremony
	tradition	pattern
Grades 5-6	photograph	positive
	negative	print
	environment	spaces
	two dimensional	three dimensional
	color values	tones
	experiment	

We have found that the projects are most successful when both students and teachers are participating. The students really enjoy seeing their teachers actively involved with the lesson. Since much of our time is spent on the floor or with studio materials please remind the students to dress comfortably.

Please call me if you have any questions or suggestions. The telephone number at the Museum is 421-7340, and my extension is 407.

We are looking forward to another year of the Enriched Program.

P.S. Please wear name tags.

Sincerely,

The Cleveland Museum of Art

Enriched School Year Program 1978-1979

Grades 1-6

Instructors: Sue Braham, Bob Dewey, Gerry Karlovec, Trudy Kahn, Jay Hoffman,
Mike Lawrence, John Moore

General Curriculum

Grade 1-2	Monday	Visual Games	Drawing
	Tuesday/Wednesday	Clay Focus	Costumes
	Thursday	Special Exhibitions	
	Friday	Painting Focus	
Grade 3-4	Monday	Visual Games	Drawing
	Tuesday/Wednesday	Printmaking Focus	Book Illustrations
	Thursday	Special Exhibitions	
	Friday	Textile Focus	
Grade 5-6	Monday	Visual Games	Drawing
	Tuesday/Wednesday	Photography Focus	Artist's Ideas
	Thursday	Special Exhibitions	
	Friday	Environmental Sculpture Focus	

THE CLEVELAND MUSEUM OF ART

Department of Art History and Education

To: The Director

From: James A. Birch, Associate Curator
Department of Art History and Education

Subject: Annual Report, 1978: The Afro-American Tradition in Decorative Arts

The Afro-American Tradition in Decorative Arts, organized by The Cleveland Museum of Art in cooperation with the Cleveland Chapter of The Links, Inc., opened to the public on February 1, 1978. That this be "an exhibition...which illustrates contacts in this hemisphere of two widely divergent cultures, those of Africa and the West (Europe)," was proposed by Henry H. Hawley in the fall of 1974. John Michael Vlach, Assistant Professor of Anthropology at the University of Texas, was invited to be guest curator, to work with James A. Birch, Henry H. Hawley, Edward B. Henning, and John L. Moore of the Museum staff and with The Links of Cleveland, Inc. Mr. Birch wrote the grant proposal in cooperation with Dr. Vlach and acted as project director in Cleveland and as the exhibition traveled to museums in Birmingham, Boston, Milwaukee, St. Louis, Seattle, and Washington, D.C.

The exhibition was made possible by a grant from the National Endowment for the Humanities. John L. Moore wrote a short exhibition guide, based on Dr. Vlach's catalog, which was given to visitors to the exhibition. Dr. Vlach traveled extensively, concentrating on the Southern states, to find the 200 objects that constitute the exhibition and its 175-page fully illustrated catalog. Martin L. Linsey followed his route a year later to photograph a majority of the catalog and exhibition illustrations.

Many of the objects had never been exhibited before and some lenders were totally unfamiliar with the exhibition process. To one lender, we sent a picture postcard of the Museum to assure him that his work was going to "a nice place." Gathering the

necessary catalog information and arranging for the packing and shipping of objects could have been a nearly impossible task without the exceptional courtesy and capability of Kathleen M. Coakley, assistant to the project director.

The Links of Cleveland, Inc., under a grant from the George Gund Foundation, conducted a workshop with Dr. Vlach for Links representatives from cities hosting the exhibition. The grant also enabled them to prepare an educational packet for all of the school systems in the Greater Cleveland area (which included a 60-page instructional guide, slides, photos, poster, and catalog) and to sponsor a workshop for area teachers and several guest lecturers.

Dr. Vlach spoke on Afro-American architecture at the opening. Subsequent Museum lectures were given by Gladys-Marie Fry, University of Maryland (The Influence of Africa on Afro-American Quilting Styles), and by Robert Farris Thompson, Yale University (Icons From Africa: The Afro-Americanization of Sub-Saharan Art). Lectures sponsored by The Links included Edmund Barry Gaither, Museum of Fine Arts, Boston (African Cultural Transfers to the Americas); David C. Driskell, University of Maryland (Skills and Services: The Afro-American Artisan); Richard Long, Atlanta University (Words as Craft in Afro-American Tradition); and Roslyn Adele Walker-Oni, Illinois State University (Some Further Considerations on the Origin of Afro-American Grotesque Jugs and Walking Canes).

Nearly thirty-seven thousand visitors attended the exhibition. Additional instructors were temporarily added to the Education Department staff in order to handle the school groups wishing to attend. One hundred twenty-one school groups and forty-seven adult groups attended. Special films and studio classes were part of the Saturday Young People's Program.

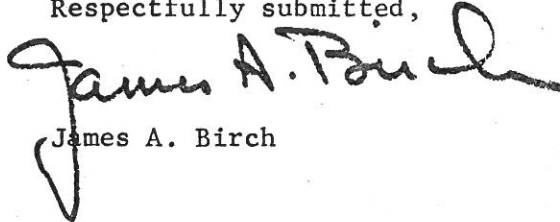
The Making of an Exhibition: The Afro-American Tradition in Decorative Arts was a course offered to adult visitors by Martin L. Linsey and John L. Moore.

The Links' outstanding support of the project continued after the planning state, even increased with the opening of the exhibition in Cleveland and all related

activities, and continues to enliven the opening in other cities. The relationship between the Links of Cleveland, Inc. and The Cleveland Museum of Art stands as an outstanding example of community and institutional cooperation.

Special appreciation to William D. and Nancy C. Wixom for their constant and reassuring support of the entire project.

Respectfully submitted,

A handwritten signature in dark ink, reading "James A. Birch". The signature is fluid and cursive, with a large, stylized initial "J" and a long, sweeping underline.

James A. Birch

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

ANNUAL REPORT
Comparative Statistical Report

I. PROGRAM FOR ADULTS	1977		1978	
	GROUPS	ATTENDANCE	GROUPS	ATTENDANCE
<u>In Museum</u>				
1. University Courses, CWRU	873	15,276	822	10,176
2. Courses for Members	129	4,866	177	8,426
3. Gallery Talks	121	4,722	125	4,093
4. Auditorium Lectures	26	5,408	28	3,941
5. Motion Picture Programs	107	10,290	139	12,387
6. Other Talks or Programs	534	16,686	696	20,153
<u>Outside Museum</u>				
1. Courses	-	-	-	-
2. Other Talks	1	30	3	105
<u>Totals, Adults</u>				
1. Total Adults in Museum	1,790	57,148	1,987	59,176
2. Total Adults outside Museum	1	30	3	105
3. Total Adult Attendance	1,791	57,178	1,990	59,281
II. PROGRAM FOR YOUNG PEOPLE				
<u>School Groups in Museum</u>				
1. Cleveland Bd. of Education Schools, Staff-guided	195	6,411	113	4,296
2. All Other Public Schools, Catholic & Independent, CMA Staff-guided	1,642	36,693	1,845	42,927
3. Cleveland Bd. of Education Schools, Self-guided	22	890	26	909
4. All other Public Schools, Catholic & Independent, Self-guided	378	11,774	392	12,080
<u>School Groups outside Museum</u>				
1. Cleveland Bd. of Education Schools	15	415	68	4,105
2. Other	12	312	1	35
<u>Activities for Young People</u>				
1. Classes	480	7,559	494	7,553
2. Auditorium Programs	20	4,761	20	3,060
3. Summer Classes	444	7,252	426	6,129
<u>Totals, Young People</u>				
1. Total Young People in Museum	3,131	78,350	3,316	76,954
2. Total Young People outside Museum	27	727	5	170
3. Total Young People Attendance	3,158	79,077	3,321	77,124
III. GRAND TOTAL ATTENDANCE	4,949	136,255	5,310	136,405

Audio Visual attendance: 272 scheduled groups; 6,668 total attendance.
(This does not include individual visitors)

THE CLEVELAND MUSEUM OF ART

Department of Art History and Education

To: James A. Birch
From: Susan Braham
Subject: Annual Report, 1978: East Cleveland Project

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Respectfully submitted,

A handwritten signature in cursive script that reads "Susan Braham".

Susan Braham, Supervisor, East Cleveland Project
Department of Art History and Education

THE CLEVELAND MUSEUM OF ART
Department of Art History and Education

TO: Dr. Gabriel P. Weisberg

FROM: Bernice Spink, Administrative Assistant for School Program

SUBJECT: Annual Report--Cleveland Public Schools, 1978

Statistics for guided classes (113) by Alex Saulsberry and Roland Ruhrkraut, Cleveland Public School instructors, together with self-guided classes (26) totalled 5,205 for the period January through June. No classes were scheduled September through December.

Alex Saulsberry left the Museum in March 1978 and Roland Ruhrkraut left in October 1978.

Respectfully submitted,


Bernice Spink

THE CLEVELAND MUSEUM OF ART

Department of Art History and Education

To: The Curator of Art History and Education
From: Amy J. Levine
Subject: Annual Report, 1978: Guest Lecturers

The following guest lecturers spoke at The Cleveland Museum of Art during 1978:

Sunday, January 8

Anne Coffin Hanson, Professor, Department of History of Art, Yale University
Manet and the Modern Tradition

Wednesday, January 11

Arielle P. Kozloff, Associate Curator, Department of Ancient Art, The Cleveland Museum of Art

Egyptian Tomb Painting in Dynasty XVIII Thebes

Wednesday, January 18

June Hargrove, Assistant Professor, Department of Art, Cleveland State University
Public Monuments in Cleveland

Tuesday, January 31

John Michael Vlach, Assistant Professor, Department of Anthropology, University of Texas

The Hidden Meaning: A Look at Afro-American Architecture

Sunday, February 12

David C. Driskell, Artist, Professor in Department of Art, University of Maryland
Skills and Services: The Afro-American Artisan

Sunday, February 19

Gladys-Marie Fry, Associate Professor, Department of English, University of Maryland
The Influence of African on Afro-American Quilting Style

Wednesday, March 1

Richard Long, Professor of English and director of the Center for African and Afro-American Studies at Atlanta University

Word as Craft in Afro-American Tradition

Sunday, March 5

Robert Farris Thompson, Professor of Art, Yale University
Icons From Africa: The Afro-Americanization of Sub-Saharan Art

Sunday, March 12

Alastair Laing, Researcher for the Heim Gallery, London
The Development of German Baroque Altars

Sunday, March 19

Roslyn Adele Walker-Oni, Director, The University Museums/Curator, Ethnographic Collection, Illinois State University

Some Further Considerations on the Origin of Afro-American Grotesque Jugs and Walking Canes

Wednesday, March 29

Edmund Barry Gaither, Special Consultant, Museum of Fine Arts, Boston, and
Director/Curator of the Museum of the National Center of Afro-American Artists,
Dorchester, Massachusetts
African Culture Transfers to the Americas

Sunday, April 16

Martin Eidelberg, Professor of Art, Rutgers University
Light from the East: Chinoiserie at the French Court

Sunday, May 7

A. Richard Turner, President, Grinnell College, Iowa
Who Invented the Mona Lisa?

Sunday, May 14

Frances Buckland, Curator, The Wallace Collection, London
Eighteenth-Century France at The Wallace Collection

Wednesday, May 17 & Sunday, May 21

Gabriel P. Weisberg, Curator, Department of Art History and Education, The
Cleveland Museum of Art
The Realist Tradition: French Art from 1840-1900

Sunday, June 4 & Wednesday, June 7 (cancelled)

Erich Schleier, Curator, Department of Paintings, Berlin-Dahlem, Staatliche Museum,
Berlin
Seventeenth-Century Painting

Sunday, September 24

Sherman E. Lee, Director, The Cleveland Museum of Art
Common Treasures: Folk Art of Japan

Sunday, October 22

Homan K. Potterton, Assistant Keeper, National Gallery, London
Masterpieces by Reynolds and Gainsborough in the National Gallery, London

Wednesday, October 25

Gerald M. Ackerman, Chairman, Art Department, Pomona College
Gérôme: His Life and His Art

Wednesday, November 1

Hugh Nicholas Andrew Brigstocke, Assistant Keeper, National Gallery of Scotland
William Buchanan and His Friends: The Traffic in Old Master Paintings in
Nineteenth-Century Britain

Tuesday, November 21

Allen Wardwell, Director, Asia House Gallery
Introduction to Northwest Coast Indian Art

Wednesday, November 29

Ralph T. Coe, Director, William Rockhill Nelson Gallery of Art, Kansas City
Northwest Coast Indian Art: Sculpture and Design

Sunday, December 3

George Szabo, Curator, Robert Lehman Collection, The Metropolitan Museum of Art
The Table Fountain in The Cleveland Museum of Art and Other Fourteenth-Century
Fountains

Sunday, December 10

Martha Kingsbury, Associate Professor, School of Art, University of Washington
The Liberty of Indifference: Marcel Duchamp's American Experience

Sunday, December 17

John Szarkowski, Director, Department of Photography, The Museum of Modern Art
Mirrors and Windows: American Photography Since 1960

Respectfully submitted,

A handwritten signature in cursive script, reading "Amy J. Levine".

Amy J. Levine